

Vachikabhinaya

MANI MADHAVA CHAKYAR

In Kūṭiyāṭṭam, for *vachikabhinaya*, several *svaras* are used to suit different characters, *rasas*, and time; these are also sometimes referred to as *ragas*. This paper describes the names, application and examples of these *svaras*.

The Name of *Svaras*

Muddhan śrikaṇṭhi tonḍārtan; indalam muralindalam;
Velādhuli punar Dāṇam; Vīratarkan ca tarkanum;
Korakkuruññi pauralī; Puranīrum tathei ca;
Dukkhagāndharavum ceti; Pañcamam bhinnapañcamam;
Śrīkāmaram Kaiśikium; ghattantariyum Antarī;
Svaranamahālīvaṇṇam; pattum pattumatāyītum

Application

Now the practical applications of these *svaras* are described, with examples:

1. Artan

Sringare ratibhave ca
prayenarto nigadyate

In the *sringara rasa* and *ratibhava* of heroes belonging to the *dhirodhatta* category, the *slokas* and sentences are recited in the *raga* called Artan. Sometimes Indalam is also used.

Examples for Artan

Calakuvalayadhāmnorañjanasnigdhamakṣṇor-
bhayacaladhṛtiyugmam keyamāloleyantī
mukhaparimalalobhāt bhṛngadattānuyātrā
śīthilayati subhadrāmudritam mānasam me

(*Subhadradhananjaya*, Act I)

Anayājaghanābhoga
bhāramantharayānayā
anyatopi vrajantyā me
hṛdaye nihitam padam

(*Nagananda*, Act I)

Example for Indalam

Na khalu na khalu mugdhe, sāhasam kāryameta-
dvyapayanaya karametam pallavābhām latāyāḥ
kusumamapi vicetum yo na manye samarthaḥ
kalayati sa katham te pāśamudbandhanāya?

(*Nagananda*, Act II)

2. Muralindalam

Śrīrāmasya tu sambhoga—
śrīngāre muralindah

In the *Sambhoga srngara* of Sri Rama, Muralindalam is used. For example:

Śailāyāmibhirambuvāhanivahacchayeistriyāmācareih
seyā pañcavatī me matirabhūdudvelakautūhalā
seyam devi, cirocitāmupanayatyudyānayogyām śriyam
sroturvismayaniya vastuviṣayāśśailāṭavīsāgarāḥ

(*Ascharyachudamani*, Act II)

Message in Separation:

Ayātam māmaparicitayā velayā mandiram te
coro dandyastvamiti madhuram vyāharantyā bhavatyā
mande dīpe madhulavamucām mālayā mallikānām
baddham ceto dr̥dhataramidam bāhubandhācchalena

(*Ascharyachudamani*, Act VI)

Muralindalam can also be used at the height of *Vipralambha*, in the case of Rakshasāḥ

3. Muddhan

Rāksasānām tu śrīngāre
raso muddho nigadyate

The *rāga* called Muddhan is used in the *śrīngāra* of Rakshasas. For example:

Pibān madhu, mukham cumba-
nnāliṅgan gāḍha, mālapan
maṇḍodaryā ciram reme
rāvaṇāḥ kāmamohitaḥ

(*Rakshasotpatti*)

Maratakataṭe mandākinyā madaikaniśādinī
 kanakanalīnotgandhīn svargānilān pratigṛhṇatī
 bhayaparavāśe dattāpaṅgā mahendraparigrahe
 manujamavadhuyeisā kāmam mayā saha ramsyate

(*Ascharyachudamani*, Act III)

4. *Srikamaram*

Śrīkāmarākhyasteśām tu
vipralambhasya mūrcchane

At the height of *vipralambha* in the case of Rakshasas, *vipralambha* is used. For example:

Gandharvadeityagaganecaranāgayaṅka
 kanyāsanāthamavarodhanamasmadīyam
 sarvasvameva tava sundari dāsakṛtya
 mālambate yadi tavāsti mayi prasādah

(*Ascharyachudamani*, Act V)

5. *Pauralī*

Śrīramasya tu pauralī
vipralambhasya mūrcchane

In the *vipralamha* of Sri Rama, Paurali *raga* is employed. For example:

Āpādyabhaṅgiśayanam taruṇeih pravāleī
 rālūya puṣpamalakābharaṇāstayā te
 vaidehi, candi, mama jivitamānini, tva
 mehīti santvayati kāmapi puṣpavallīm

(*Ascharyachudamani*, Act VI)

6. *Bhinnapanchamam*

Bhinnapanchama is used for Sri Rama, in the sense of wonder (*vismaya*) that cuts across his *sringara*:

Bhinnapancamarāgasyat
Śrīrāmasyādbhuto kvacit

Example:

Caranānalinasādhyam yāna, mahāryamambhāḥ
 śayanamavaniprṣṭham, maṇḍanam snānamāṭram,
 tava taruṇi, tathāpi, tvam śriyā cakṣuṣī me
 harasi puramayodhyāmāvasantīva, citram

(*Ascharyachudamani*, Act II)

Bhinnapanchamam is used in the *vipralambha* of Rakshasas. For example:

Nayati nayane sāvajñām mām karoti karāvṛtam
 Śrutimasahana śrotranāndam vaco mayi jalpati
 vilapati puro rāmam baddhanjalau mayi tiṣṭhati,
 pratidinamaham jane nāsyāḥ prasādanasādhanam

(*Ascharyachudamani*, Act V)

Till now, the *ragas* mainly based on *sringara* were described. The other *ragas* are given below.

7. *Kaisiki*

*Rasayoh kaiśikām prāhuḥ
 hāsyabibhatsayorapi*

In *hasya* and *bibhatsa*, the *slokas* are rendered in *Kaisiki raga*.

Example for hasya:

Diṇḍī daṇḍam dadhāno bhasitasita tanurbhasmakṛpta tripundrī
 bhāsvat kaupīnavāsāḥ pravīśati gaṇayan dakṣināmāṣakanām
 mantrārtham vahniśālām pratīkṛtasamayassatsakhībhāmubhābhām
 no paśyāmīti jalpan jaṭa iva matimān modakam devapīthe.

(*Pratijnayaugandharayana*: (*Vasantaka's alama*))

Example for bibhatsa:

Nilotpalākṛtimapāsyā rathāṅgarūpa-
 māpadyate nayanayugmamidam tanuśca
 ālūnanāsikatayā vivṛtāntamūleir-
 danteissaridvīmathīteva siteirmr̥ṇaleiḥ

(*Ascharyachudamani*, Act III)

Ucchr̥iteikabhujayaṣṭimāgatām
śronilambipuruṣāntramekhalām
tām vilokya vanītāvadhe gṛhṇām
patriṇām sahamumocā rāghavāḥ

(Ramayanam Prabandha)

Karayornūpure keyam
padoḥ keyūrakaṅkane
añjanam gaṇḍayordhṛtvā
kabaryām veṣṭitāṁśukā

8. *Dukkhagandharam*

*Dukkhagāndhararāga*stu
śoke ca karuṇe mataḥ

The *stolas* in *karuna rasa*, as well as its *sthayi bhava*, called *soka*, are sung in *Dukkhagandharam*. For example:

Etāḥ punarharmyagatāstriyo mām
vātāyanārdhena vinisṛtāsyāḥ
hā cārudattetyabhibhāsamāṇa
bāṣpam praṇālībhīrivotsrajantī

(*Charudatta*)

Viṣṇumbhādurasinipatyalabdhānidrā-
munmucya priyagṛhiṇīm gṛhasya śobhām
ātaṅkasphuritakathoragarbhagurvīm
kravyādbhyo balimivadārunaḥ kṣipāmi

(*Uttararamacharita*)

9. *Tarkan*

Krodhe raudrarase capi
tarka rāga udāhṛtaḥ

In *raudra rasa* and its corresponding *kroda*, *Tarkan* is employed
Examples for raudra:

Varṇebhyo hṛtamupajīvyāśāsthamaṁśam
śādgunyam bhūvinayatām dharāpātūnām
samānyā tava janānī samudranemī
cāritram tava kīmidam pativratānām

(*Ascharyachudamani*, Act V)

Katham katham bho navavākyavādin
śīṇomi śīkhrām vada kenacādya
mumurṣuṇā muktabhayena dhṛṣṭam
vanābhī mardāt paridharṣitoham

(*Abhisheka*, Act III)

Examples for kroda:

Ākrandantūmanāthāṁiva mama miśatāḥ
kanyakāṁ kṛṣamāṇāṁ
muktveinam yāhi no cedudayagiriśiro
varkṣmanāḥ kṛṣṇadhāmnāḥ
āgneyāstrāsyāniriyadbahalaśikhiśikhā-
śreninirdagdhamūrte-
-ssoham sadyopi dagdhyāṁ tava sita bhasitā-
pāṇḍarāṁ bhūtadhātrīm.

(*Subhadradhananjaya*, Act I)

10. *Viratarkan*

Viranamni rase rago
vīratarko budheismṛtaḥ

For *vira rasa*, *Viratarkan* is used. For heroes belonging to *dhiroddhata* variety, their enthusiasm (*utsaha*) gets expressed in *Viratarkan*.

Example:

Vyājṛmbhate jaladharodaracumbibāhu-
rāvartate kṣaṇanatonnata bhūmichakrā
vyādāya vaktramabhidhāvati bhīmamasmā-
nudghātitārgalakavātāpuṭā purīva.
Sandhyārunā salilavāhaparampareva
sāilasya dhāturasadhūsariteva bhittiḥ
balātapa praṇayinīva tamālavīthiḥ
sandṛṣyate sarasalohita tāmramūrtiḥ

(*Ascharyachudamani*, Act V)

For *dhiroddhata*:

Ahi bhavanapidhānānyāyudhīkṛtya śailā
nyamarajayini sainye rakṣasāmattakakṣye
kathamiva raṇabhumau vartate vānarāṇā
mupavanataruvallīpallavonmāthi yūtham

(*Ascharyachudamani*, Act V)

11. *Danam*

Since *bibhatsa* (which was mentioned along with *hasya*) has already been discussed, now leaving them, we come to *bhayanaka* and *adbhuta*.

Dānarāgodbhutarase
bhayānakarase kvacit

In *adbhuta rasa*, *vismaya sthayibhava* and occasionally in *bhayanaka*, the *raga* employed is *danam*.

Example for adbhuta:

Vasortham dayayeiva nāti pṛthavah
 kṛttāstarūnām tvaco
 bhagnālakṣyajaratkamaṇḍalu nabhah-
 svaccham payo neirjjharam
 dṛṣyante trutitojjhitāścavatubhir-
 -mmaujiyah kvacīmekhalā
 nityākarmānayā sukena ca padam
 sāmnāmidam pathyate

(*Nagananda*, Act III)

For Bhayanaka:

Antarguhotgatamahājagarasyadamṣṭrā
 vyākṛṣṭapādamuruganjitameśasimhah
 damṣṭrāgrakṛṣṭapṛthukumbhatatāsthivatg
 gatgrīvanikhātanakhamakṣipati dvipendram

(*Kalyanasaugandhika Vyayoga*)

Sometimes, for *bhayanaka rasa* also, Veladhuli is used. For Example:

Kolāhalaśravaṇajīrbhitasambhramasya
 siddhāśramasya savidhe sahasā vyaloki
 uttālakālajaladapratimallakānti
 raktāmbuvarṣi bahuṛasacakravālam
 Ehi paṣya śarīrāṇi munīnām bhāvitatmanām
 hatānām rākṣaseirghoreirbahūnam bāhubhirvane

(*Ramayana Prabandha*)

12. *Tontu*

*Tonḍākhyarāgāśśante ca
 bhaktibhāve ca kathyate*

The *stolas* and *vakyas* that express *santarasa*, *bhakti bhava* and *sama*, the *sthayi* of *santa*, should be recited in *Tontu*.

Example for Santa:

Ajñānanidrāśāyito
 bhavatā pratibodhitah
 sarvaprāṇi vadhādeṣa
 viratodyaprabṛtyaham

(*Nagananda*, Act V)

Example for Bhakti:

Bhasmālāṇikāragauraśāśikusumajatā-

śūlakaupīnadhbārī
 nṛttārbhāprasakto mukharadamaruko
 devasomāsahāyah
 pītvā pītvā kapālāt sahayuvati surā-
 maṭṭahāsam vitanva-
 -nnādhāvatyeṣa mattah skhalitapadayuga-
 ssatyasomah kapalī

(*Mattavilasā alama sloka of Kapali*)

Now, having described the *rasas* used in *rasas*, the rest of them are enumerated.

13. *Indalam*

Virāṇām nayakādīnā-
-muttamānām svabhavataḥ
gitasiddhanta tattvajñei-
rindalo rāga iṣyate

Indalam is the *raga* ascribed to valorous and noble heroes in their natural form. 'Noble' here means *dhirodatta*, 'svabhavata' means a natural disposition when there is no intrusion of other *rasas* or *bhavas* like *srngara*, etc. Examples follow:

Sri Rama

Ayam deśassamah śrīmān
 puṣpīteistarubhirvṛtah
 ihāśramapadam saumyā
 yathāvad kartumarhasi

(*Ascharyachudamani*, Act I, Nirvahana)

Jimutavahana

Nyāye vartmani yojitāḥ prakṛtayāḥ
 santassukham sthapitā
 nīto bandhujanastathātmasamatām
 rajyepi rakṣā kṛtā
 dattā dattamanorathāthikaphalah
 kalpadrumopyarthine
 kim kartavyamataḥparam, kathaya vā
 yatte sthitam cetasi

(*Naganandam*, Act I)

Arjuna

Ambāstanyamahābhiṣekamupari
 premāśrupātām guro-
 -rāryasyāpi vṛkodarasya caraṇā-
 -śleśam yamāśleśanam
 krṣṇāyāśca kaṭākṣavikṣaṇasukham
 nāsādayam prāpitaḥ

puspeśorviśikheirmukundasahajā-
sanmārgapuśpasprhām
(*Dhananjaya*, Act I)

Vidyadhara

Drutamajñananīlamavayoḥ kham
sikharādutpatatoḥ śiloccayasya
anupūrvikayā vikārajātam
grasamāneva vasundharā vibhāti

(*Ascharyachudamani*, Act VII)

14. *Korakkurunji*

Korakkurunji rāgasatyāt
kapinām tu svabhāvataḥ

The natural disposition of monkeys is represented by *Korakkurunji raga*. Here it means that there is no interference of other *rasas* in the Prakarana. Examples follow:

Hanuman

Mainakām nāgakanyāśuratasuhṛdamu
llamghya bandhum payodhe
rākarṣan vegavaśyam diva iva śithilam
carma jīmūtajālam
laṅkām prāptosmi devam gurumapi mama vi
smāyayannāśugat�
rājño rāmasya devyei prahita iva śaro dhārayannaṅgulīyam

(*Ascharyachudamani*, Act VI)

Hanuman (in adbhuta)

Eśām pallavamamśukāni, kusumam
muktāḥ, phalam vidrumam
vaidūryam daṭa, maṅkuro maratakam
heimam ca śākhaśatam
ete ke jagatīruho vanajuṣapajñātāpūrvā mayā
prāyah saramamī divo vitapināḥ kim tei, rmmamānyo bharāḥ

(*Ascharyachudamani*, Act V)

For Krodha

Abhihatavaravarapragopurāttām
raghuvarakārmukanādānirjijitastvam
harigaṇapariśiditeissamantāt
pramadavaneirabhisamvṛtam svalaṅkām

(*Abhisheka*, Act III)

15. *Puraniru*

*Puranīrākhya rāgastu
varṣākālasya varṇane
prabhātavarṇanāyam ca
gītajñeirupagīyate*

Puraniru is used in the description of morning, sunrise and the rainy season.

Example for Rainy Season

*Kekaya ca śikhinām īṇḍudhūtā
ketakī sumanasā marutā ca
nīravāhamalināsu niśāsu
prāṇasamśayamagā sa muhūrtam*

(*Ascharyachudamani*, Act VI)

Description of Morning

*Ksīrodavāridhavale śayane prasuptam
prābodhayannuṣāsi vandiganā narendram
parjanyavāriviratau laliteirvacobi-
-rādyam pumāmsamiva tumburunāradādyāḥ*

(*Pratijna*, *Mantrankam-Nirvahana*)

Description of Sunrise

*Ārāddṛṣṭam caladalaputeiṛdirghika padminīnā-
-mardhonmilanmukulānayaneiḥ prasphurat bhṛnganādeiḥ
tucchikurvattuhinakanākājālakam me purastā-
-dāvirbhūtam kiraṇanikareirambarādarkabimbam*

(*Tapatisamvarana*, Act I)

16. *Srikanthi*

*Ankakāvasane śrīkanṭhi
duṣṭānāmapi himsane
sandhyāvarṇanāvelāyam
madhyāhnasya tu varṇane
bhaktibhāve ca vidvadbhiḥ
kathyate gītipārageiḥ*

The *slokas* and *vakyas* at the end of each play are recited in *Srikanthi raga*. It is sometimes used on occasions like the killing of an evil person, the description of morning and dusk, and occasionally in *bhakti bhava*. Examples follow:

The End of an Act

Aparagiriniṣaṇṇam vāsaram vāsaraśri-

rabhimataṁabhisartum prāṇanātham pradose
svatanumatanurāgād samvṝṇotīva sākṣā-
-dasitajaladanīlenāndhakārāṁśukena

(*Subhadradhananjaya* -Act I)

Description of Dusk

Rathacaraṇāyudhasya caraṇena hato rabhasā-
-nnabhasa iva cyuto namucirasrakaneiḥ kṣariteiḥ
pratinavabandhujivaksumacchayibhiḥ savitā
śaśimukhi, diṅgmukhāni kiraṇeirarunīkurute

(*Acharyachudamani*, Act II)

Description of Noon

Tāpāt talkṣanāghṝṣṭacandanarasā-
pāṇḍūkapolau vahan
Samsakteirnijakarṇatālapavaneiḥ
samvījyamanānānāḥ
sampratyevaśiśeśasiktaḥdayo
hastojjhiteiśśikareir-
-ggāḍāyallakadussahāmiva daśām
dhatte gajānām patiḥ

(*Nagananda*, Act I)

News of Killing of an Evil Person:

Tāṭakāyām hatāyāntu
vibudhā hr̄ṣṭamānasāḥ
mumucuḥ puṣpavarṣāṇi
teṣām mūrdhasu satvarāḥ

Visasṛju rathavṛṣṭim kausumīmambuvāhā
nañṭumamaravadvho daddhanuḥ khe mṛḍangāḥ
jaguranimiśasūta dikpurandhryaḥ prasedu-
stutusurakhilalokā maṅgaleneivapūrnāḥ

(*Ramayana Prabandha*)

Bhaktibhava

Phālodyatghanagharmabindumāṭani-
nyastāgraḥastāmbujam
madhye muṣṭinīviṣṭapañcaśāśaram
bibhrāṇamanyamkaram
vīraśrīnakharakṣateiriva naveir-
bbāṇavraneiraṅkitam
rāmam devamavasthitam praṇamata

pronmathya laṅkeśvaram

(*Ramayana Prabandha*)

Killing of Evil Person

Ārokṣyāmi tavāṅgamātmamahasā
re kṛṣṇa kṛṣṇetyalam
kṣipteṣordviṣatassudarśanamasau
duddarśanam prodvahan
uccheirdharmapatho jayatvitivadan
martāndacantativiṣā
tenakuṇṭhajavam cakhanda kumateḥ
kanṭham vikuṇṭheśvarah

(*Rajasuyam Prabandha*)

17. *Veladhuli*

Velādhūlirbhayāddhetor-
ddūrasthasya vacovidhau
hāsyे kvacidavajñāyām
tvarāyām kāpi kathyate

The *raga* called *Veladhuli* is employed for talking in fright, defiance, derision, in haste, as well as in calling out from a distance. Examples follow:

Calling Out

Ādttāmagniradyaprabṝti hutamasa-
-ndūśitam yātudhānei,-
-rāplutyākāśagaṅgāpayasi munivṛṣā-
-ssaptasandhyām japantu,
bhānorvāha bhajerannacakitamrjunā
vartmanā mandarādrim
sādhvyaścāritrabhaṅgajahatu bhaya, mapā-
stārgalā dyaurapi syāt

(*Ascharyachudamani*, Act VII)

Talking from a distance

Mām vṛkā bhakṣayiṣyanti śārddūlādvīpinopivā
mām harotsrjya kākutsthau namaste rākṣaseśvara

(*Ramayana Prabandha*)

In Fright

Kopam prabho, samhara samhareti
yāvat giraḥ khe marutām carantī

tāvat sa vahnirbhavanetrajanmā
bhasmāvaśeṣam madanam cakāra

(*Mattavilasa*)

In Haste

Asti dvāravatī nāma
pāre paścimasāgaram
puruhūtapurībhūti-
paribhūti karī purī

(*Subhadradhananjaya-Nirvahana*)

In Defiance

Alamīstvā maghān mūrkhā
khadgadhāreyamasti nah
adavīyānayam panthā-
svarlokamupatiṣṭhate

(*Ramayana Prabandha*)

In Derision

Re re rāvaṇa, rākṣasādhamapaśo,
magnosi mohārṇave
śatrum te samupāgatam jaṭamate
nobuddhyase kevalam
rāmaśceiṣa karāvalambitadhanu-
stūkṣnojjvalat sāyaka-
-ssākṣat̄ kāla ivāparastavapura
dvāristhitah sānujah

(*Ramayana Prabandha*)

18. *Chetipanchamam*

Dvatīyādiṣu pātreṣu
nīcapātreṣu bālakē
svabhāviko bhavedrāga-
sceṭīpañcamanāmakah

The *raga* allotted to secondary characters, evil characters and children, is called *Chetipanchamam*. Examples follow:

For Secondary Character

Unmaryādamupekṣya rāvaṇamaham
rāmādvinaśyami nu?
vyāhṛtyāpriyamapnu yānnu vipadam
chaṇḍādutah svāminah

pakṣaudvāvapi me na pathya, manayoh
 śreyānayam rāvaṇā-
 nnāśo me, patanāvasānamacirā-
 nnekṣe yataḥ svāminah

(*Ascharyachudamani*, Act V)

For Evil Character

Yasyām na priyamanḍanāpi mahiṣī
 devasya maṇḍodarī
 Snehallumpati pallavānnaca punar-
 vvijanti yasyām bhayāt
 vījanto malayanilā ravikarei-
 rasprṣṭa bāladrumā
 seyam śakrariporaśokavanikā
 bhagneti vijñāpyatām

(*Abhisheka*, Act III)

For children

Vṛddhāstenavicāraṇīyacaritā-
 stiṣṭhanti hum vartate
 sundastrīdamaneypyakuṇṭhayaśaso
 loke mahānto hi te
 yani strīnyakutomukhānyapi padā-
 nyāsan kharāyodhane
 yadvā kauśalamindrasūnunidhane
 tatrāpyabhiñnojanah

(*Uttararamacharita*)

Yathendāvānandam vrajati samupete kumudinī
 tatheivāśmin drṣṭirmamakalahaṅkāmaḥ punarayam
 jhaṇalkārakrūrakvāṇitaguṇyatgurudhanūr-
 dhṛtapremābāhurvikaca vikarālavraṇamukhah

(*Uttararamacharita*)

19. *Ghattantari*

Duṣṭanigrahavārtāyām
 ghattantarirudāḥṛtā
 āśirvādavidhāveṣa
 maṅgalaprārthanāvidhau

In *bhakti* which describes the killing of an evil person, *asirvada* which comes in *Bharatavakya*, in the invocation to a favourite deity and in *Nandi mangala*, etc. *Ghattantari* is used. Examples follow:

Killing of an Evil Person

Phālodyatghanagharmabindumañanī-
 nyastāgrahastāmbujam
 madhyemuñivīṣṭapañcaśaram
 bibhrānamanyam karam
 vīraśīnakharakṣateirivanaveir-
 -bbāñavrañeirañkitam
 rāmam devamavasthitam prañamata
 pronmathya lañkeśvaram

(*Ramayana Prabandham*)

Bharatavakya

Imam sāgaraparyantām
 himavadvindhya kundalām
 mahīmekātapatrāñkām
 rājasimhaḥ praśāstu naḥ
 (Bhasa)

Invocation to a Favourite Deity

kātvam sundari, jāhnavī kimiha te
 bhartā haro nanvasā
 -vambhastvam kimu vetsi mānmatharasam
 jānātyayam te patih
 Svarin, satyamidam nahi priyatame
 satyam kutaḥ kāminā-
 -mityevam harajahnavīgirisutā-
 -sañjalpitam pātu vah

Nandimangalam

Kṛtvā pradakṣiṇamaśeśavasundharāyā-
 -stūrthāvagāhāpariśudhamatiḥ prabhāse
 śrūtvā mukundasahajā muditābhilaṣah
 pāyāt sa vah pṛthulakīrtibhujah kiriū

(*Subhadradhananjaya*, Act I, Arangutali)

20. *Antari*

*Kavivākye kathākṣepe
 kvacidantarirucyate*

In the words uttered by the poet, as well as on occasions when the story is merely narrated, *Antari* is used. Examples follow :

Words of the poet

Tasmin viprakṛtāḥ kāle
 tārakeṇa divaukasah

turāsāham purodhāya
dhāma svāyambhuvam yayuḥ

(*Mattavilasa-Nirvahana*)

Narration of Story

Tam deśamāropitapuṣpacāpe
madhudvitīye madane prapanne
kāṣṭhāgatasneharasānuviddham
dvandvāni bhāvam kriyā vivavruh

(*Mattavilasa-Nirvahana*)

With this, the elaborate description of the *svaras* is concluded.

*From Natyakalpadrumam, Kerala Kalamandalam, Cheruthuruthy.
Translated from Malayalam by Sudha Gopalakrishnan.*